



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

**A COMMENDABLE STEP**

That the National Conference of Music Supervisors has proceeded wisely in establishing this Bulletin is evidently an opinion quite generally shared by the 6800 readers to whom the first issue went. (By the way, if by any mistake, a copy of the first number did not reach you, write the editor and he'll send one as long as the supply lasts.) Many comments speak of the feeling of comradeship, co-operation, solidarity which it has already induced. The music supervisor is frequently *sui generis*, quite a unique specimen in his community: he is half teacher and half musician, frequently not pronouncedly pedagogical enough to have pre-eminence with the rest of the school staff, and not sufficiently an artist to stand in the front rank of the performing musicians in the community. So she (fairness and the English language demand that we mix the genders) is liable to feel isolated, to feel that her problem is peculiar, and that there is no one with whom she can compare experiences. If this Bulletin does nothing more than establish a feeling of the similarity of our problems, the unity of our endeavors, and the reasonableness and necessity of us as human beings, it will have accomplished enough to warrant its existence. But let's see if we can't do more. Many of the supervisors believe we can.

**CHRISTMAS CELEBRATIONS**

Festivals in the school, home, and community at large are becoming more and more general at the great holiday seasons of the year. It is a sorry place where Christmas is not greeted with a festival note. The

Community Christmas Tree idea is reaching from coast to coast. In every celebration, indoors and out, music has the place of honor—the creating of the warm glow of kindness and brotherhood that we call the Christmas spirit. This means an opportunity for the Music Supervisor to relate her work to life. Begin now selecting your material. And don't be too easily satisfied. There is a mass of trash that slips into our school rooms because the text says something about Christmas. On the other hand there is ready in inexpensive form an abundance of fine carols—many of them seasoned and tested by a hundred years or more of use. If you don't know about these treasures drop a card to some of the publishers whose advertisements appear in this Bulletin. In your plans don't forget the charm of *al fresco* singing. There is nothing lovelier than out-of-door caroling. If you want to get some new enthusiasm for it, and at the same time read a charming story, get Thomas Hardy's "Under the Greenwood Tree".

**CAN YOU VISIT PITTSBURG TWICE?**

We gladly print on page 30 a statement concerning a music convention in which many of us Supervisors are interested. It is a gathering of workers from many realms of music teaching—universities, colleges, conservatories, public schools, and private studios. The program is divided into general sessions and division meetings or round tables, one of the latter being devoted to public school music. The membership list includes many if not most of the leading musicians in our country. Many excellent papers are presented.

Possibly the chief value of the meetings, however, is in the mingling of many kinds of music teachers, and the salutary interchange of ideas. There is no better aid to straight thinking and proper education than seeing your work from the point of view of a man in another part of the music field. The session this year is to be in Pittsburg, three months before our Conference convenes there. If you can arrange to go to both, by all means go to the M. T. N. A.; if to but one, save yourself and your cash for the M. S. N. C. March 23—26, 1915. As far as public school music alone is concerned the March meeting will be much more valuable.

#### FOR EXPOSITION VISITORS

Mr. Glenn H. Woods, one of the valued members of our Conference at Minneapolis, is sending out the following explanation and questionnaire. Any of our readers who plan to attend the Exposition next summer, would do well to answer Mr. Woods' questions.

The Panama-Pacific International Exposition desires to organize an exhibit on "Education in Music." Suggestions for such an exhibit are desired from leaders in this department of education in the different parts of the country.

I submit a questionnaire in order to present the matter briefly to you and to obtain a consensus of opinion. Beyond this I solicit your co-operation and will value any and all suggestions that you may offer.

GLENN H. WOODS, *Supervisor of Music,*  
*Oakland Public Schools.*

#### QUESTIONNAIRE

1. What particular phase of "Education in Music", would most interest you as a visitor to an International Exposition?
2. What phase would you most like to see demonstrated?
3. What brief plan for such an exhibit can you suggest?
4. In what special statistical reports are you interested?
5. What kind of lectures do you want to hear?
6. Would you like to see demonstrations by classes of pupils?
7. Would you be interested in hearing school bands and orchestras?
8. Would you be interested in pamphlets, giving courses of study and outlines?
9. Would you care to visit music classes in a model school comprising all grades from first to the eighth?
10. Would you prefer to hear chorus singing or to see demonstrations of sight singing?
11. Would you be interested in harmony classes?
12. What time of the year would it be most convenient for you to visit the Exposition?
13. Remarks—Be frank, but brief.  
In Education in Music—  
(a) What do you want to see?  
(b) What do you want to hear?  
(c) What do you want to learn?  
(d) What do you want omitted?
14. Five people will be chosen to constitute an advisory committee—whom do you suggest?

#### WHO SHALL PAY?

At the Minneapolis Meeting the query was raised as to who paid the expenses of the supervisors who were in attendance. With only a few exceptions it was found that the supervisors themselves were footing the bills. With our March Conference in Pittsburg not far ahead of us, we may well be considering the question as to what will be the case this year. What is your idea, reader? Is it desirable, is it just that your Board of Education pay to have you attend a series of meetings which will without doubt make you a more valuable teacher? There are arguments on both sides; think and talk it over; then send the editor a digest of your conclusions so that we may all share them.